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ABSTRACT

The 10 major articles in this special journal issue deal with literary works designated by individual educators as "still worth reading." The works discussed are (1) "Madeline" by L. Bemelmans; (2) "The Assistant" by B. Malamud; (3) "The Pitfalls for Readers of Fiction" by H. Sample, the first of the pamphlet publications by the National Council of Teachers of English; (4) "The Old Man and the Sea" by E. Hemingway; (5) "Emma" by Jane Austen; (6) "Lord Jim" by J. Conrad; (7) "The Gold of Troy: The Story of Heinrick Schleimann and the Buried Cities of Ancient Greece" by R. Payne; (8) The "Scarlet Letter" by N. Hawthorne; (9) "Charlotte's Web" by E. B. White; and (10) "The Rime of the Ancient Mariner" by S. Coleridge. Additional articles discuss literature as period study, black literary classics, choosing books for young adults, literature that teaches about reading, and the reading preferences of adults and adolescents. (FL)

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SPRING 1983

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[illegible] READING

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TWO STACKS LATER: Books Still Worth Reading

Alan M. McLeod

What makes a book worth reading? In some way it touches our lives: entertains us, answers questions or illuminates concerns, reveals aspects of the human condition, and/or charms and informs by its style, technique, challenging ideas.

What makes literature still worth reading? The question implies the piece was read previously by an individual and is worth revisiting, or it suggests a work written in a different time and circumstance yet capable of being enjoyed and understood by present and future generations. Books addressing ephemeral, perhaps even timebound, topics are less likely to be "still worth reading" than are those that, because of their insight into the human condition, speak out of one time and place to subsequent generations. Literature still worth reading presents opportunities for us to discover ourselves as mind meets book, and in that process we respond and reflect on that response.

In the following pages we present several books still worth reading. The entries include those written primarily for children—*Madeline* and *Charlotte's Web*, or for adolescents—*My Darling, My Hamburger* and *A Day No Pigs Would Die*, or for adults—*Emma, Cane, The Assistant*, "The Rime of the Ancient Mariner," and *The Scarlet Letter*—are examples.

The most recent Statistical Service Center survey of books that annually top the bestseller list in the paperback classics category is instructive. Here are the 10 books that year in and year out lead that category:

Rank and title	*Author*
1. *The Little Prince*	Antoine de Saint-Exupery
2. *Animal Farm*	George Orwell
3. *1984*	George Orwell
4. *East of Eden*	John Steinbeck
5. *Adventures of Huckleberry Finn*	Mark Twain
6. *The Great Gatsby*	F. Scott Fitzgerald
7. *A Separate Peace*	John Knowles
8. *Gone With the Wind*	Margaret Mitchell
9. *Walden/Civil Disobedience*	H. D. Thoreau
10. *Pride and Prejudice*	Jane Austen

A magic transaction can take place between a reader and an appropriate literary work. The appropriateness of the literary work, and thus the transaction, will depend on the reader, the experience that reader brings to the work, and the interest the reader has in the characters, plot, or ideas, or the manner in which a skilled "teacher" cultivates that interest. There is probably no single work truly worthwhile for everyone, but for everyone there are worthwhile books. Our challenge is to make the connection. In the following pages we find literature capable of making such a connection for some of our charges; literature which has resulted in a magic transaction for many readers.

Madeline

MARY M. BRITTAIN

She's been around for awhile—since 1939, to be exact—but the infinite variety of her Gallic charm still invites her admirers to explore a place where life is lived with verve, elan and chic. "In an old house in Paris that was covered with vines..." her story begins. We quickly learn that the household is composed of a dozen little girls who live "in two straight lines." But why? Six-year-olds, already wise in the ways of primary academe, do not question the custom. A sufficient portion of early school life is spent in two semi-straight lines. First-graders do, however, count the number of little girls in the illustrations, and at least one eagle-eyed examiner in the group always finds the author-illustrator in error.

The *jeune fille* we really care about, "the smallest one," is, of course, *Madeline*. Petite, yes, but unafraid of mice, lions or adults; Madeline, in fact, knows how to make her teacher, the unforgettable Miss Clavel, tremble. On the stomach of a Madeline, even a scar is invested with glamour. The soul of a six-year-old must cheer and be cheered by this tiny titan.

In addition to the incomparable heroine herself, Ludwig Bemelmans' books about Madeline offer much more. The glowing, Roualt-like illustrations are unmistakably French in feeling and they unerringly capture a child's view of Paris. From countryside, suburb or urban ghetto, *Madeline's* readers are transported to the City of Lights. Before them Bemelmans has spread the Place de la Concorde, the Place de l' Opera, Place Vendôme, Les Invalides, Notre Dame, Sacre Coeur, Les Tuileries, and that quintessential symbol of Paris, the Tour Eiffel. Although his illustrations contributed so greatly to the story, Bemelmans did not win the Caldecott Medal (given annually for the most distinguished picture book for children published in the United States) for *Madeline*. A subsequent adventure, *Madeline's Rescue*, took the prize. Five books about Madeline demonstrate Bemelmans' ability to recapture "The first fine careless rapture": *Madeline* (1939), *Madeline's Rescue* (1953), *Madeline and the Bad Hat* (1956), *Madeline and the Gypsies* (1959), *Madeline in London* (1961).

Another charm of the Madeline books is the elegance of their language. Bemelmans does not write down to his young audience. Miss Clavel's charges do not *eat;* they "break their bread." The son of the Spanish ambassador is not a naughty boy, but a thoroughly "bad hat." The words are vivid, precise, amusing. When constraints of pronunciation would hinder the *esprit*, then the constraints go. Madeline vows to the school's beloved mascot:

> *Genevieve, noblest dog in France,*
> *You shall have your ven-ge-ance!*

Like Emily Dickinson, Bemelmans refuses to let rules take precedence over art, mirroring the experimental spirit in which young children approach language. Bemelmans affirms the right to bend linguistic rules, to play with words, to mold language to the intent of its users.

The language of *Madeline* has another quality of particular value for beginning readers. It is predictable. The marked rhythm of the verses and the unobtrusive rhyme provide strong contextual clues that carry the reader along, not laboriously decoding one word after another, but buoyantly, meaningfully. Note how readily the excised words from *Madeline* spring to mind.

> *In two straight lines they broke their bread*
> *And brushed their teeth, and went to* _____.

Again,

> *She was not afraid of mice*
> *She loved winter, snow and* _____.
> *To the tiger in the zoo*
> *Madeline just said,"* _____, _____.

Madeline offers the teacher numerous opportunities for exploring the cultural orientation and sophistication of children because it contains "gaps" that children fill in as their insight and background of experience permit. Who, for example, is Miss Clavel? In conversations with children about *Madeline*, I have heard Miss Clavel identified as a nurse, a mommy, a teacher, an unknown shadowy lady. The vine-covered house has been called a school, a castle, a family dwelling (twelve little siblings? in two straight lines?). The children's responses offer fascinating glimpses of their perceptions of the world.

In the final analysis, though, it is Madeline herself who draws us to the books. Loyal, indomitable, generous and brave, Madeline is a magnet, *une femme formidable*. In her, one can discern the makings of a Jeanne d'Arc. She would survive, as her countrywomen have, untold conflicts and weary occupations, and she would do it with panache. Madelines have a certain *je ne sais quois*.

Merci, M. Bemelmans. *Vive la Madeline!*

Dr. Mary Brittain is currently an assistant professor of reading at Virginia Commonwealth University where she teaches courses in children's literature. She is a former elementary school teacher.

The Assistant

LEILA CHRISTENBURY

Bernard Malamud's *The Assistant* is gritty and explicit. It contains scenes of violence, poverty, and despair. Its setting is urban, its characters ethnic, and its ending ambiguous. It is also a beautiful and powerful novel, one which has left few of my students untouched. It is eminently worth teaching, discussing, reading and rereading.

The novel's main character, Frank Alpine, is a pathetic and failed young man whose life of petty crime and poverty has left him empty, both literally and figuratively. Ironically, Frank first encounters the grocer Morris Bober when he tries to rob him. During the crime, Frank's brutal accomplice hits Morris over the head and, unidentified and unimplicated, Frank later comes forward to help the Bober family while Morris recovers from his wound. The Bobers, literally eking out a living in a poor neighborhood, do not need an assistant in their humble store and cannot afford to pay one. Frank, however, severely down on his luck, weasels his way into employment, promising the family to make the store more of a success.

Presenting himself as a young man who is trying to move up in the world, desperately hungering for approval, the Italian Frank receives some acceptance from the Jewish Bobers. Frank, nevertheless, is unable to break old patterns of life. Alternately loathing himself and rationalizing his actions, Frank steals from the store's cash register and pilfers food from the shelves. His love life is equally complex: he is attracted to Morris' daughter Helen but cannot resist repeatedly lying to impress her, spying on her while she undresses, and, in the ultimate betrayal, forcing himself on her in what borders on an act of rape.

Frank is not an admirable character. But he knows he is not admirable, and much of the novel is an exploration of the awakening of his conscience. Surrounded by good, if poor and occasionally despairing people, Frank learns the meaning of sacrifice, honesty, and even love. He is, indeed, the quintessential assistant, an apprentice to the ethical life, and through his halting, bumbling, and often misinterpreted efforts, he is, by the end of the novel, a changed man.

In one of the memorable conversations between Frank and Morris, Frank asks what it means to be a Jew. The discussion, though seemingly a narrow one, actually has a wider dimension, as Morris indicates:

"But tell me why it is that the Jews suffer so damn much, Morris? It seems that they like to suffer, don't they?"

"Do you like to suffer? They suffer because they are Jews."

"That's what I mean, they suffer more than they have to."

"If you live you suffer. Some people suffer more, but not because they want. . . ."

"What do you suffer for, Morris?" Frank said.

"I suffer for you," Morris said calmly.

Frank laid his knife down on the table. His mouth ached. "What do you mean?"

"I mean you suffer for me."

The clerk let it go at that . . . he picked up his knife and began to tear the skins off the potatoes. The grocer peeled his pile in silence. The clerk asked nothing more.

The Assistant is about suffering for one another, about adhering to a moral code, about practicing virtue, a virtue which must be its own reward because no other reward is certain in this life. Frank is no one's hero at the end of the novel, but he is laboring toward heroism; he is an emerging human being who, painfully but inspiringly, has passed beyond being an assistant. I recommend Malamud's novel as a fine ethical statement of twentieth-century literature.

Leila Christenbury, guest editor of the Winter 1981 issue of the Bulletin, *is currently treasurer of VATE and on the staff of Hollins College.*

P.S. Write soon! All about Letters, produced by the U.S. Postal Service in co-operation with N.C.T.E., 1982. (N.C.T.E. Stock No. 37962)

Reviewed by Ellen Griffin

This 64-page illustrated booklet was produced to encourage letter writing—and, therefore, develop writing skills through interesting and "fun" activities for grades 4-8.

Many teachers of writing have long felt that the most valuable writing assignments are those for which students get results. Sending and receiving letters through the mail is one way for students to get the kind of feedback they want. Although many of the 100 activities suggested, i.e., puzzles, secret codes, stories, poems, diaries, and games, are not necessarily new to teachers, incorporating them with letter writing adds an interesting twist. Both elementary and middle school teachers will find a large selection of activities that are suitable for their particular classrooms.

Especially good are the sections which pertain to an exchange of information. Instead of just suggesting pen pals, fan letters, writing to government officials, and writing for free information, this booklet includes the addresses necessary to get these letters to the right destinations. When addresses are not included, information on where to find them is. Teachers who are looking for more ways to involve their students in the writing process will want to take a look at this publication.

Ellen T. Griffin is a teacher of English and journalism at Tuckahoe Middle School, Henrico County.

The *Pitfalls* of Hazel Sample

KEN DONELSON

The National Council of Teachers of English has produced some impressive books, but occasionally one falls through the cracks and goes almost unnoticed, often unfairly so. Hazel Sample's *Pitfalls for Readers of Fiction*, the first of NCTE's pamphlet publications in 1940, is an example. It's something of a curiosity, written for reasons unknown to me, and undeservedly forgotten. Even those who consider themselves knowledgeable about the history of English teaching or the workings of NCTE over the years rarely know Sample's work, and for every ten who have heard of the book, maybe one or two have actually seen or read it.

Sample announces her purpose immediately:

> There are many ways of understanding and appreciating literature on a mature plane other than reacting simply to the art of the author as story-teller. One of these is through an examination of what the author is saying overtly—his thesis as discernible in the conflicts he writes about and his manner of resolving those conflicts.
>
> However, probably the most subtle influence which the author has on his reader is not through his expressed theme or thesis but through the values and ideas he takes for granted, which are so much a part of the framework of thinking from which he writes that he himself is hardly conscious of the possibility or the need of questioning them.
>
> It is difficult even for the mature reader to recognize as assumptions open to question those values which seem to him inevitably a part of the unconscious ideology of his age.

And Sample wonders and worries about what adolescents are absorbing from their reading, what values are accepted because authors accept them and predicate their books from those values, and (most important if too often forgotten) what values are being scrutinized by readers, adolescent or adult? Sample is no fool. She knows as we all do that students may ignore authors' values in the midst of a thrilling plot, but Sample obviously is concerned that students may naively accept the subliminal values buried deep within novels. We may wonder if Sample isn't being simplistic in assuming that whatever a novelist writes about will likely permeate the life and moral standards of young people (censors believe that too), but most of us are equally uncomfortable with the opposite assumption, that reading does not affect the life and moral standards of young people. We are certain that reading, along with other variables like TV, home and parents, video games, school, friends, and church, has something to do with moral values and the inculcation of values, but how much—precisely or vaguely—we are not sure.

Sample may overstate her case, but it's one that intrigues or perplexes most of us, and that causes us to read on. If she errs, it's on the side of being overly cautious about literature kids read. That may make us uncomfortable, but it may make us think and that is not bad in itself.

Sample maintains that according to young people, adults live gloriously glamorous lives, full of freedom to do whatever we wish while young people are forced to do whatever adults wish them to. That may overstate the case slightly, but no one could argue then or now that Sample had a valid point about kids and their dreams. Having cited a number of worries about values pushed (deliberately or accidently) by authors, Sample then moves on to the body of her pamphlet, a series of assumptions made in the writing of four highly popular writers of the 1920s and 1930s—Zane Grey, Harold Bell Wright, Gene Stratton Porter, and Emilie Loring. Only one of the four, Grey, retains many readers today, but the assumptions from Grey and the other three still concern us all.

Here are some of the 67 assumptions Sample lists:

1. That the conscious motives of the individual are the ones that really determine action—that man's conduct is in the largest part due to his own volition.
2. That in order to restrain the natural viciousness of man, rigid, prescriptive moral codes are necessary.
3. That the individual and his environment are jointly responsible for what he is.
4. That inheritance is responsible for specific traits and characteristics of the individual.
5. That there are absolute and eternal standards of truth and righteousness (e.g., those revealed to Moses on Mt. Sinai).
6. That there is a simple, naive Justice which punishes evil and rewards good.
7. That there is a benevolent, all-powerful, personal God watching over the world and that everything that happens is noted and permitted by Him.
8. That every specific thing that happens is a part of the Divine Plan formulated before the beginning of the world.
9. That the bourgeois values—honor, honesty, chastity, respectability, sobriety, patriotism—are the ones worth striving for (tolerance conspicuous by its absence).
10. That physical virginity is the important criterion of goodness in women.
11. That one of the most important criteria of a person's success in life is his possession of a certain amount of wealth.
12. That a worthy aim in life is to "get ahead."
13. That there is one person and only one person in the world who is destined for another person as his natural soul mate.
14. That the true life of the soul is independent of, and on a higher plane than, such externals as clothes, jewels, houses.
15. That there is no good life outside the church.
16. That the values really worth having are those which are to come in the after life.
17. That romantic love is the greatest value of all—the one value which gives meaning and purpose to life.
18. That a man or woman is noble who gives up all for love.
19. That romantic-love marriage solves all problems and settles all difficulties henceforth and forevermore.
20. That the one all-important prerequisite to marriage is romantic love and that all other considerations are comparatively insignificant.

Sample doesn't list these assumptions because she agrees or disagrees She lists them as popular, misleading if not always dangerous assumptions that kids may accept from books popular at the time, assumptions worth considering and talking about in classes or in conferences with students then. Were we to take authors like Irving Wallace, Sidney Sheldon, Harold Robbins and Barbara Cartland and analyze the values they seem to push, we might discover that the values pushed today aren't all that different than those listed by Sample.

I suppose it's fair to say that many of these assumptions are accepted today by a large portion of Americans, readers or not. Whether the values come from popular writers or whether popular writers reflect popular assumptions is likely to remain one of those chicken-egg mysteries. Given our concern with reader response to literature and our concern with making a clear distinction between *education* and *indoctrination*, Sample's work is worth knowing and using today.

Ken Donelson, co-editor of English Journal, *teaches in the English Department at Arizona State University in Tempe.*

Betty Coody, *Using Literature with Young Children*, Third Edition, Dubuque, Iowa: William C. Brown Company Publishers, 1983.
Reviewed by Mary M. Brittain

Betty Coody's useful book addresses the reading needs of children from ages one to eight, when they are "almost completely at the mercy of adult choices." Intended as a supplementary text for courses in language arts, reading, children's literature and early childhood education, the book examines a variety of worthwhile children's books and methods for using them effectively.

The ten chapters discuss reading aloud to children, storytelling, dramatization, language experience, art and cooking activities, bibliotherapy, the role of parents in fostering children's reading, and two welcome new topics, holiday books and poetry. Coody views reading instruction and literature as inseparable. She offers practical suggestions for reading to children, ideas for implementing a classroom library and for noncompetitive record-keeping; argues persuasively for presenting folktales through storytelling and provides useful advice for novices at this form. An admirable chapter on language experience offers a helpful discussion of literature as the "inspiration and raw material" for creative writing. The section on art experiences, however, is less than innovative and the listing of appropriate books is regrettably dated, the most recent title dating from 1969.

The children's books cited by Coody tend toward the tried and true, rather than the recent and readable. Of a list of 62 books cited as suitable for reading aloud, only 3 were published in the last five years. A few typographical errors and one factual error (Robert McCloskey's boyhood home is transplanted from Ohio to Maine) are unfortunate. But not to carp. The book achieves its aims and does more.

Mary Brittain teaches at VCU in Richmond.

The Old Man and the Sea

BERNHARD STEINBACH

The mental world that plays host to "Space Invaders," "Hill Street Blues," and the spine chilling combination of Punk Rockers and Valley Girls, somehow is able to make room for old men fighting windmills. In this case the old man is a Cuban fisherman, and the windmill is a great marlin.

Ernest Hemingway's *The Old Man and the Sea* begins on a pessimistic note, revealing eighty-four days of "salao, which is the worst form of unlucky." Santiago's fishing expeditions are marked by "a flag of permanent defeat." All is not well, and the adolescent reader, just back from a 64,000 point video victory, makes note of it. The novel is not however, limited to sensational "brown blotches of the benevolent skin cancer," or "deep-creased scars from handling heavy fish on the cords." It embodies a wonderful combination of plot, characterization, and theme.

The plot is a simple one. Santiago, experiencing severe bad luck, ridicule from fellow fishermen, and the loss of his young fishing companion Manolin, sets out one morning to "work where the schools of bonito and albacore are and maybe there will be a big one with them." He hooks an eighteen-foot marlin. After three days of rigorous physical and mental struggles, the old man, with only a great skeleton to show for his efforts, returns to his shack to dream of lions—"He no longer dreamed of storms, nor of women, nor of great occurrences. . ."

Adolescent readers are captivated by the physical conflict (single-handedly fighting a fish for three days), mental tension facing life's struggles on one's own), and emotional intensity (longing for success while surviving on little more than dreams) of the old fisherman's experience. Hemingway's crisp prose and lack of chapter divisions are additional features which make this novel even more palatable for reluctant readers.

The close relationship Hemingway cultivates between Manolin and Santiago offers adolescent readers a rare and penetrating view of real compassion. The devotion and care Hemingway portrays begins with Manolin's attentiveness to the old man's needs ("If I cannot fish with you, I would like to serve in some way."); stretches through Santiago's yearning for the boy's companionship ("I wish I had the boy. To help me and to see this."); and concludes with the boy sitting by the old man as he is dreaming about the lions.

Effectiveness of characterization is readily measured in student discussion centered on such topics as humility, old age/youth, responsibility, and companionship. It is soon discovered, and with certain satisfaction, that today's adolescents have not overlooked the significance of human interaction.

Thematically *The Old Man And The Sea* presents a timely question:

What is the status of man's relationship with nature? Hemingway sets the stage for discussion by depicting two alternatives.

> He always thought of the sea as *la mar* which is what people call her in Spanish when they love her . . . Some of the younger fishermen . . . spoke of her as *el mar* which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them.

Later the reader realizes that while an individual's struggles against nature are many, nature offers itself up to man. "Fresh line cuts" from Santiago's battle with the marlin, lack of sleep, and cramps are all balanced by the healing effects of salt water, nourishment from eating raw fish, and momentary companionship offered by a small bird.

Contemporary students have little trouble focusing on this individual versus nature theme. Issues raised in class discussion range from simple questions about transportation safety in hazardous weather to complex considerations about nuclear waste disposal. Although Hemingway's novel lacks the sophisticated sound and video effects of modern technology, it does retain the beauty, complexity, and challenge of life in the twentieth century, and thus is literature worth reading.

Bernhard Steinbach teaches at Albermarle High School and is president of VATE's JATE affiliate.

Emma

JOHN N. AMBROSE

After several years of purveying a smorgasbord of modern, relevant, perhaps fast-food type novels to community college students in my freshman literature classes, I decided to serve more substantial fare—Jane Austen's *Emma*. While re-reading the book several weeks before the fateful part of the quarter, I feared I had chosen a novel that no one but myself would much like. Perhaps the stubborn vanities and self-deceptions of Emma Woodhouse had attached themselves to my character, for I clung to my intention. Surely even video junkies could be made to see the masterful delights of Austen's style and characters.

My opening lecture tried too hard to convince them that they should like the book, or at least respect it. But rather than being self-deceptive, I was needlessly defensive. The first discussion revealed students not only admired but relished the book. Instead of being "turned off" by the book's distant setting and language, students found delight in them and enjoyed the differences between their modern world and one where Mr. Elton could "make violent love" to Emma by only holding her hand.

Emma remains Austen's finest novel and one of the best works of English fiction. The complexity of the central personality, the carefully and concisely constructed minor characters, the creation of a complete imaginative world, and the graceful, intelligent style that glow in all of Austen's works shine brightest here. While many critics have relegated Austen to a precious corner of literature similar to her own created worlds, her influence on the novel's development should not be overlooked. Her use of narrative point of view and irony surely affected later writers. Any reader of Dickens or anyone having seen the PBS televising of *Nicholas Nickelby* should recognize what his creations owe to Austen. The logorrhea of Mrs. Nickelby was earlier discovered in Austen's Miss Bates. The concise crystallizing of characters with just a few adjectives and several lines of dialogue can find no better precedent than in *Emma's* first charpter.

Emma remains an excellent book to teach to today's students. Austen works with finely drawn details not obscurely shaded sketches. Students can immediately understand and soon grow to appreciate the characters, the plot, the themes, and the style. Beyond its clarity, however, *Emma* holds two particular advantages for an introductory literature course: effective use of narrative point of view and demonstrating an author's creation of irony.

Narrative point of view is one of the most difficult techniques of fiction to get students to understand and to analyze accurately. No matter how many different ways it is explained, what term you substitute for it, what obvious examples from everyday life you give, students seem to be congenitally blind to how the manner of telling a tale affects the tale. At least this had been my experience until *Emma*.

Like scales from their eyes fell my students' inability to comprehend the rhetoric of fiction, once they read paragraphs such as:

> She was not struck by anything remarkably clever in Miss Smith's conversation, but she found her altogether very engaging—not inconveniently shy, not unwilling to talk—and yet so far from pushing, showing so proper and becoming a deference, seeming so pleasantly grateful for being admitted to Hartfield, and so artlessly impressed by the appearance of everything in so superior a style to what she had been used to, that she must have good sense and deserve encouragement. . . . Those soft blue eyes and all those natural graces should not be wasted on the inferior society of Highbury and its connections.

No one failed to see that these were Emma's thoughts, not Austen's, and that Emma's pride of position led her to a perfect self-deception. Effective instruction in narrative point of view and a clear understanding of its effects required only an effective, clear, and excellent use of point of view. For this *Emma* has few rivals.

If any literary idea can compete with point of view in its instructional difficulty, irony is it. Students can recognize irony when they hear it, but they seem unable to understand how it is created. Abstract explanations, no matter how tightly bound to specific examples, have left my students tied in knots. Here Austen's pen worked like Alexander's sword. No student has failed to see the irony in the passage where Emma's brother-in-law, John Knightley, suggests that Mr. Elton, the first object of Emma's misguided matchmaking for Harriet Smith, actually desires Emma:

> "... but I assure you you are quite mistaken. Mr. Elton and I are very good friends, and nothing more," and she walked on, amusing herself in the consideration of the blunders which often arise from a partial knowledge of circumstances, of the mistakes which people of high pretensions to judgement are for ever falling into. . . .

Most students also readily discover how Austen's point of view and the knowledge that she has shared with the reader but denied Emma (or rather the knowledge that Emma has denied herself) create the irony here and elsewhere in the novel.

Emma presents several other advantages. Many excellent yet approachable critical articles (such as Wayne Booth's chapter on *Emma* in *The Rhetoric of Fiction*) exist that elucidate the novel and lead students to other literary ideas. While I do not regularly encourage freshmen to go to secondary sources, I have found it least dangerous with *Emma*. *Emma* also helped me retrieve the word "prejudice" from its modern connection solely with racism. Students see that prejudice is a dangerous personal flaw, not just a social or political problem.

Emma has a modern relevance that I did not at first see and had farthest from my purposes when I chose it. The reader's detachment from Austen's Highbury makes the lessons of *Emma* even clearer. At the same time, modern students are not strangers to Austen's world. They

see quite quickly similarities between Highbury and "General Hospital" and their other soapy afternoon addictions. It is a truth universally acknowledged that young men do not like romantic novels, but the males in my class turned out to be secret soap opera watchers and were among the greatest admirers of *Emma*.

Students who stuff themselves with Harlequin romances can begin sampling *Emma* without at first realizing that they are getting something more substantial. Beneath the romantic surface, my students in that first surprising course, and in several since, found the core of rationality, intellect, wit, and grace that has always made Jane Austen live and that can enliven today's classroom.

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Lord Jim

SCOTT BUECHLER

You are mate on a ship whose bulkhead is gashed and which is taking hundreds of gallons of water per minute; the 800 pilgrims aboard are asleep, and a cry of alarm will raise panic: the number of lifeboats falls far short of the number needed; your fellow officers, already safe in a lifeboat floating beside the crippled ship, are frantically calling you to jump in so that they and you can cast off. Surely the ship will soon sink; surely the pilgrims should be allowed to die in peace; surely you are no coward: you are Jim, who jumps and, by jumping, becomes "one of us."

This scene describes the dramatic center of Joseph Conrad's *Lord Jim*, a complex but moving treatment of one young man's attempt to atone for a humiliating error in judgment and another man's attempt to understand the inner nature of such a person. Combining adventure, introspection, psychology, and philosophy, the book works on several levels and therefore can appeal to various student tastes. Beware, however: the book offers challenging reading. Meeting the challenge is well worth it because understanding Jim, who is "one of us," helps us to understand ourselves as well.

But who *is* Jim? In the first four chapters we learn that he is of sturdy British stock, the reasonably conscientious son of a parson, and egotistical. This last trait is particularly evident as Jim repeatedly entertains heroic fantasies which his exploits in real-life cannot match. When the sea is calm and the sky clear, Jim imagines himself performing heroically amid extreme danger. However, when put to his first real test, Jim fails, and his failure is so dramatic and perplexing that students, possibly confused and a bit put off by the book until this point, suddenly become interested. They begin to feel strongly one way or the other toward Jim: some sympathize with him, understanding his desire to jump, respecting his decision to face the court alone, cheering him on in his pathetic attempts to flee his disgrace; others, however, condemn him for jumping, merely tolerate his willingness to stand trial, express disgust at his flight from self-knowledge. They begin to form other opinions as well: some say that they, too, would have jumped ship; others contend that the chief mate's primary obligation is to his ship and cargo, not to himself. Fruitful discussion follows. We ask, "What is Jim doing and why?" and then push that question into the personal universe of each reader: "What would you do in that situation? Why?" As we question, we begin to address such issues as ethics, duty, self-knowledge, and the power of fate.

The themes self-knowledge and the power of fate invite particularly energetic discussion. We as readers watch a man granted one of the most dramatic opportunities one can imagine to know himself, but by the end of the novel we are no more certain than was Marlow whether

Jim's "line of conduct amounted to shirking his ghost or to facing him out." Furthermore, Marlow indirectly asks us what our own "artful dodges" might be. Discussion leads ultimately to the question of fate. After seeing Jim humiliated, stripped of his seaman's certificate, Marlow offers Jim a "new start" with an acquaintance in a distant port. Jim, beside himself with a nearly ecstatic gratitude, says "I always thought that if a fellow could begin with a clean slate..." As Jim departs to enjoy the pleasures of a new existence, however, Marlow thinks to himself: "A clean slate, did he say? As if the initial word of each our destiny were not graven in imperishable characters upon the face of a rock!"

And what, finally, *is* Jim's fate? It is varied, and as we follow the events which make up Jim's life—his humiliating retreat, his triumphs in the remote village of Patusan, the arrival in Patusan of the malignant Gentleman Brown—we see that his fate really is to play several roles: that of coward, outcast, hero, and martyr. We remain uncertain as to which role best fits Jim's character, for we, like Marlow, see Jim always "under a cloud." When Jim submits himself to the justice of Doramin, the Patusan ruler whose beloved son has just been murdered by Brown's pirates, he is still, at least to our minds, under this cloud. But Jim has evidently achieved a degree of clarity satisfying to himself, for Marlow writes of Jim's death that "They say that the white man sent right and left at all those faces a proud and unflinching glance. Then with his hand over his lips he fell forward, dead."

Lord Jim—a book about youthful identity, adventure, the "fall from grace," fate, the battle for a dignified survival—has something for everyone. There is the drama within the story itself and there is the valuable supplementary material in the Norton Critical Edition. The editor has provided excerpts from an early draft of the novel; still more illuminating are excerpts from Conrad's correspondence which reflect a great literary aritst struggling, to his mind unsuccessfully, to give the appropriate words and structure to his conception. The letters, I find, are useful in dispelling the myth that great writing comes easy to great writers: students find that even the pros struggle to express in words the mind's conceptions. The Norton edition also contains extensive and fascinating documentation of the actual episode involving the pilgrim ship *Jeddah*, which was the model for Conrad's *Patna*. Conrad's *Patna* is the fictional clone of the *Jeddah*, and Jim himself is based on A. P. Williams, the real-life chief mate of the *Jeddah*. The documents help to make two important points: that Jim's moral and intellectual struggles are not solely the product of far-fetched fiction and that the artist often does transform reality and history into art, with the purpose of clarifying life. I find, too, that students gain a degree of reassurance from learning that the foundation of this novel is historical truth; they cannot discard it as simply one man's imagination carrying him away.

The demanding reading is well-rewarded: from the question of "who is

Jim and why does he do what he does" inevitably comes the question "who am I and why do I do what I do?" It is a question I am always happy to hear students ask.

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Blicksilver, Edith. *The Ethnic American Woman: Problems, Protests, Lifestyles.* Dubuque, Iowa: Kendall/Hunt Publishing Company, 1978, pp. 381.

Reviewed by Patricia P. Kelly

The Ethnic American Woman is a compilation of short stories, poems, and non-fiction pieces, some by well-known authors but most by new or little-known ones, that voice the varied experiences of ethnic minorities.

Although the table of contents groups the selections into twelve categories, such as growing up ethnic, identity, and the immigrant experience, these pieces actually address four major themes. The first explores the universal problems of being female, for those similarities cut across time and culture. But because these women also belong to ethnic minorities, some of their problems are the result of prejudice and discrimination. The third theme focuses on the conflicts between the ethnic members who cling to the old ways and those who adopt the American culture. Many of these selections center on the school as a source of hurt and shame. Other selections deal with the tragedies of forced isolation on Indian reservations and Japanese relocation camps.

While more selections represent the Native American, Jewish American, and Black American, this anthology includes prose and poetry from a wide range of ethnic groups, e.g. Greek American, Irish American, and Norwegian American. As a nation of immigrants, we trace our roots in different directions.

For the secondary teacher, the book would be an excellent source. I found no selection that could not be used in a public school classroom. While the pieces are poignant, often bitter and angry, they do not shock. Several special sections make the book particularly good for teaching. A section of topics for class discussion, writing, and research is quite good and serves as a starting point for using the book. The suggestions range from looking at a single selection in detail to analyzing common features in several works to responding on a personal level to doing primary research within one's own family or community. Because most of these authors are unknown to the average reader, another helpful section supplies short biographies. Other special sections group the selections by literary form and by the ethnic content. Suggested readings of longer works is also included. The book is both helpful and delightful.

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The Rime of the Ancient Mariner

PATRICIA J. PARNELL

Like one that hath been seven days drowned My body lay afloat...

Is the Ancient Mariner worth reviving? Can his skinny hand and glittering eye hold the attention of today's "Donkey Kong" fans? Recent experiences with tenth and twelfth grade students demonstrated that the Mariner's "strange power of speech" could reach and teach my classes.

I was looking for a short, high-interest, transitional unit; for twelfth grade, between novel and poetry; for tenth, between short story and novel. I wanted a work which would stimulate improvement in students' reading and writing skills, one which students would find valuable as part of the common cultural content of contemporary civilization. Although I had not read Coleridge's poem since my own high school days, I remembered its vivid images: the skeleton ship grate-like against the broad bright sun; the nightmare woman, Life-in-Death, with her skin as white as leprosy. I recalled the interminable return voyage, which I hoped I could speed up in my own teaching. The Ancient Mariner would provide for a transitional review of literary objectives, and the "ghastly tale" would offer possibilities for literature-based writing assignments.

I have observed that composing and reading comprehension skills improve when pre-reading and post-reading writing assignments familiarize students with an author's style and subject. Students become involved imaginatively as co-creators with the author. The "Rime" provided opportunities for daily writing assignments that included scrambled sentences, sentence combining, sentence modeling, paraphrase, and precis.

• SCRAMBLED SENTENCES: Scrambled sentences give students practice in the ways professional authors assemble their writing. Before we read a section of the poem, I broke each of several stanzas into separate grammatical phrases. The students reassembled these scrambled sentences. Rhyme scheme and meter were taught as clues to solving the puzzles, to recreating Coleridge's verses. This pre-reading exercise provided recognition and understanding when the students encountered the stanzas again in their reading.

• SENTENCE COMBINING: Sentence combining can improve reading comprehension as well as writing when the exercise uses sentences from the class reading. As an introduction to a section of the poem, I reduced some stanzas to kernel sentences, each containing one concept. The students used their knowledge of rhyme and meter to recombine the sentences. The writing helped them understand the stanzas when they read that section of the poem.

Scrambled Stanza:

the bright-eyed mariner
on a stone
and
the wedding guest
but hear
that ancient man
sat
he cannot choose
thus spake on

Sentence Combining:

I woke. (and)
We were sailing.
The sailing was on.
The sailing was as in a weather.
The weather was gentle. (;)
'Twas night.
The night was calm.
The moon was high.
The men stood.
The men were dead.
Their standing was together.

• SENTENCE MODELING: In sentence modeling or imitating, students are to keep the same parts of speech as the original, but to substitute their own words and ideas. The structure allows students to play with ideas within the format. The stanzas I selected were "The ice was here, the ice was there," "Water, water everywhere," and "Alone, alone, all all alone." The effect of Coleridge's deliberate repetition became obvious to students; they used similar repetitions to express deep personal feelings.

Mary Lee, whose parents have just been divorced:

> The family was here, the family was there,
> The family was all round.
> It choked and cracked and snapped and shattered
> Like ice upon the ground.

Linda had just broken up with her boyfriend. When she submitted this poem, Linda burst into tears and ran from the classroom.

> The pain was inside, the pain was outside,
> The pain was all around.
> It pierced and gouged and struck and killed
> Like memories of the past.

Steve, a learning disabled student, created a disturbing image:

> Sick, sick, all sick
> Sick in a big, big room.
> I will have no one help me.
> I have a hurt so bad.

Phet, a Laotian girl who had entered the twelfth grade with fourth grade reading scores, wrote:

> People, people everywhere
> And the whole land so crowded.
> People, people everywhere
> But no one to depend on.
>
> Away, away, far, far away,
> Away from a sweet, sweet homeland.
> It always a sadness gives sorrow to
> My heart with loneliness.

• PARAPHRASE: The paraphrase provides help in reading comprehension and vocabulary building, for students develop understanding as they try to express ideas exactly without using any of the author's original words. For paraphrase I chose the stanza beginning "Like one, that on a lonesome road. . . ." The paraphrases demonstrated problems

in comprehension that I probably would not otherwise have discovered. Chris, a learning disabled tenth grader, wrote "scared buddy" for "frightful fiend"; he had misread the phrase as "frightened friend." Alberto, a Spanish-speaking student, rendered "close behind him tread" as "shot near him follow." When I asked where he found the idea of "shot," he replied, "That's *close*. You know, *close* the door, *shot* the door."

The students then wrote original narratives that illustrated the stanza and kept the tone of the original. Anna, a shy and serious Japanese-American who had restricted herself all year to objective exposition, wrote:

> I could hear the clicking of the footsteps as I walked down the empty street. As I walked faster, the footsteps got faster and closer. He got close enough so I could hear his breathing. I could feel his presence getting closer and closer. I quickly darted around the corner, catching his dreaded shadow hovering over mine in the dim street lamps. He breathed my name, and I could feel his cold breath against my neck. I walked even faster. He walked faster, but this time he kept saying my name, no he was chanting it in his haunting voice, saying it louder and louder. Now it wasn't just one voice, there were many voices, but all of them were his. He drew nearer and so did the voices. The chanting, oh god, the chanting became unbearable and that icy cold voice which spoke of death kept saying my name. I could no longer bear this dreaded chanting which trobbed in my head. I screamed and screamed. The screams dominated the chanting voices. When I finally managed to stop, I slowly turned around under the fluorescent street lamps and saw no one.

• **PRECIS**: The precis requires students to summarize a passage in their own words. When we finished reading the poem, the students wrote a one-sentence precis of the theme, the six lines beginning "He prayeth well who loveth well. . . ." They then wrote two paragraphs, one analyzing the poem as illustrating this theme, the second relating the theme to today's world. Both tenth and twelfth graders showed their concerns for the environment in their essays, writing of whales, baby seals, air pollution, preservation of the wilderness, and nuclear freeze.

The quality of the students' daily writing as we worked on the poem convinced me of the value of studying "The Ancient Mariner." But what about my students' opinions? Did they regard the Ancient Mariner as an albatross I had hung around their necks? For their response to reading the poem, I assigned a journal writing. Ted, a chronic absentee turned off by everything we had done all year, illustrates a typical response:

> Throughout the poem I never get bored, there is always something interesting happening. As for the work that we have been doing on this poem, it brings out some things you don't know about yourself. Although it has been hard at times I really have enjoyed this poem. . . . I feel that it should be taught or at least made known to students.

Pat Parnell, a teacher at J.E.B. Stuart High in Falls Church, is appearing in the* Bulletin *a second time. Among her teaching endeavors is a course in advanced creative writing.

Literature as Period Study

DAISY F. REED

When I was a graduate student at Columbia University Teachers College, I was fortunate to take Professor Maxine Greene's course "The Arts and American Education." Dr. Greene is the author of several books, one of which, *The Public School and the Private Vision*, was the required text for the course. The reading list, because it included much of what I had read in high school, amazed me. We were expected to read, among others, Hawthorne's "The Maypole of Merry Mount," "Ethan Brand," "Young Goodman Brown," and "The Minister's Black Veil;" Thoreau's *Walden;* Melville's "Bartleby the Scrivener" and "Benito Cereno;" Twain's *The Adventures of Huckleberry Finn;* James' *Portrait of a Lady;* and Fitzgerald's *The Great Gatsby*.

Dr. Greene explained that we would examine responses by educators, literary artists, and painters to the American experience in the 19th and 20th centuries. By examining the literature and other social phenomena of the time, an accurate view of American education could be gained. The beginning of public schools coincided with the burgeoning of an authentic American literature. The schools have been inseparable from the matrix of cultural life since the earliest days of settlement. Thus, to understand the growth of the common school, one can look to the literature of the period. To understand the literature of the time, one can look at the schools and other occurrences in the cultural milieu.

Throughout the course, I had the opportunity to reread such old favorites as Nathaniel Hawthorne's "The Maypole of Merry Mount" in a new and different context. In this tale the residents of Merry Mount are gathered around a decorated tree for a dance in honor of the wedding of the Lord and Lady of the May. A band of armed Puritans from a neighboring colony comes through the woods, captures the celebrants, and sentences them to punishment. The Puritans represent a particular moral view. They are committed to inducting the willing into the Puritan way of life and punishing the recalcitrant until they conform.

Hawthorne lived in an era when immigrants were pouring into America, industry was growing, cities were expanding, and a middle-class reading public was developing. Hawthorne's writing reflects a rejection of traditional virtues, values, and sanctions; it suggests a deep sense of alienation. For him, there was a fear of inundation and the sense that there were no longer any guarantees against unsolicited change.

During this era, American education was also going through a period of great stress and change. The population doubled between 1840 and 1860. In large northern cities, political groups, philanthropic societies, and the Catholic Church debated over the best method of educating thousands of poor, immigrant children. The Catholic Church decided to operate its own schools; other poor children would be educated by the Lancastrian system. Many people saw Lancastrianism as an inex-

pensive, efficient, businesslike system of mass education because it allowed one teacher, with the assistance of scores of student monitors, to instruct from five hundred to a thousand children at one time. The goal was to turn immigrant children into well-behaved citizens with a high regard for traditional American ideas and values. This goal, a particular enculturation, was much like that of the Puritans in "The Maypole of Merry Mount."

This method of studying literature can be used by secondary teachers to help students see some literature as a reflection of the society and the concerns that surround it. After students have discussed setting, characters, plot, and theme, they can look at the work in relationship to the larger society of the period. The piece of literature becomes more interesting and relevant for students.

This procedure can be employed by both English and history teachers in interdisciplinary study. When a period of history is studied, the literature of that period can be considered in relation to the social and educational events of the time.

Such a procedure may be especially valuable with particular books. Twain's *The Adventures of Huckleberry Finn*, for instance, might be less controversial if viewed from the context of the Reconstruction period. It was during Reconstruction that schools were integrated in New Orleans, and black as well as white children were taught by the same teachers. In a short time, however, blacks were forced out of the schools and into industrial and workshop training. Twain's tale of Huck and Jim reflects the South's ambivalent feelings toward blacks during that period.

Such information often proves fascinating to high school students. It may increase their interest in literature, enhance their understanding of the themes, and expand their knowledge about history. The procedure is well worth considering as one means of examining American literature or the literature of any nation or cultural group. Such an approach allows examination of the genesis of the work as well as a reflection of the human experience.

Dr. Reed, a new member of the Bulletin's Editorial Board, is a former teacher in the Washington, DC public schools. She is currently an assistant professor of Curriculum and Instruction at Virginia Commonwealth University; her emphasis is in middle and elementary schools.

The Gold of Troy

BETTY SWIGGETT

Although it is clearly a secular book, I recommend the reading of *The Gold of Troy: The Story of Heinrick Schliemann and the Buried Cities of Ancient Greece* by Robert Payne for its inspirational quality. When the odds are overwhelming and you are forced to fall back on personal resources—physical stamina, intellect, and will, then a reading of this biography of Schliemann, who had faith only in himself and the tales of Homer, can be exceptionally invigorating. Schliemann was the amateur archaeologist who discovered the golden treasures of ancient Troy and Mycenae in the 1870's. Behind his ascent to honor and respect, however, was a long journey. At fourteen, Heinrick had to abandon his natural bent toward scholarly studies because of unexpected poverty. What he refused to relinquish were a love of the Greek legends taught to him by his father, a fascination with buried treasure and walled cities, and a deep intuition that no fire could fully destroy the treasures of ancient Troy.

Because of his extreme poverty, he set as his first goal the making of money. His initial attempt at a fortune ended with shipwreck before he could leave the European coastline. He fortuitously became a messenger boy in an import/export business. Forgoing all pleasures but window shopping, young Heinrick spent his nights studying English, Russian and other languages. Before long he was making a fortune in the import and export business, principally because he learned the language of every country he dealt with. In all he learned seventeen languages. Before the age of forty-six, he was a very wealthy man having made several fortunes, including one selling California gold dust.

More than money Schliemann wanted respect and fame. A scholar at heart, he earned a doctorate at the University of Rostock, his dissertation being a description of his career written in classical Greek. Schliemann had married in Russia, but the marriage turned sour. After several years of attempts at reconciliation, he divorced his wife. He then began to travel broadly without specific aim. On seeing the Great Wall during travels in China, his interest in ancient Troy was rekindled. He turned his back on his commercial trade and went in search of the hidden gold of ancient Troy. Based on Homer's descriptions of Troy, he found the ancient ruins and its treasure. He found another treasure in his new Greek bride, Sophia, who shared his archaeological interests.

It is an inspiring story of a man who made stones in his way steps to success. When the book is closed, the reader is struck with the power of the human spirit to conquer against many odds—to win through intuition, love of literature, audacity, and sheer singleness of purpose.

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Black Literary Classics for Secondary Students

BESSIE J. TALIAFERRO

Most frequently in high school, literature is taught directly from the textbook. Instruction is based on literary selections labeled classics. Too often it takes the entire school term to complete the works in the text, so no other writers are covered during the year. It would benefit students if such instruction were modified to include experiences of reading and discussing works by all classes of writers; writers whose works are very good, but that have not been included in the anthology. Many such writers are more recent authors; some are of another culture; and some are from such minorities as Black Americans. These authors, too, are outstanding writers, and secondary students would appreciate their works. Generally, their works carry a message that neither cries an isolated injustice nor laments a singularly deprived life. They restate experiences lived by all people. This experience supports an established criterion for classic literature: its message must be universal.

Consider Margaret Walker's *Jubilee*. It is often thought of as the counterpart of Margaret Mitchell's *Gone with the Wind*. *Jubilee* relates stressful conditions that existed during and after the Civil War to the conditions that propel the struggle of human beings generally through life. The author's approach is to find out what is good and what is bad about the individual struggle for existence without making a value judgment. The audience's loyalty continually vaccilates from the good guy to the bad as the author creates characters who show traits of both good and evil. *Jubilee* is a long, interesting novel that gives a classic account of conditions in the South. It should be required reading for any high school course in American literature.

Jean Toomer has been considered a writer of universal problems. He especially dwelled on the alienation theme, as in *Cane*, a novel that some critics consider a collection of short works with loose connection. The common theme of individual struggle is extended throughout the book with messages told in dialogue among interacting characters. The South is depicted and described in nostalgic terms: sugar cane, dusk, smoke, singing, sawmills, and events of life in rural areas. Life in the North is also shown: Washington, New York, Chicago. This work presents a unified portrait of everyday life in America. Juniors and seniors in high school should read this classic of Black literature.

Next to the sermon, which verbalizes the Negro's faith in a Supreme Being, poetry is the most widely accepted Black literary genre. In anthologies canonized by the strictest codes, some Black poetry can be found. James Weldon Johnson's "The Creation" is widely read. This narrative poem paraphrases a portion of the first chapter of *Genesis*, and presents a religious version of the founding of the world. Just as this poem by Johnson is extensively read, so should be his equally moving "Lift Every Voice and Sing." This poem/song is known as the

Blacks' national anthem; its message is universal, however, as it tells of struggle to reach a goal.

Langston Hughes was a renowned author who used extended metaphors with the skill of a Renaissance writer. No senior should leave high school without explicating Hughes' "Mother to Son." In this lyric poem, a mother instills ideals of tenacity and perseverance within her son as she tells him of her own struggle to survive in life. She explains to him, "Life for me ain't been no crystal stair."

Frederick Douglas, Dunbar, DuBois, Bennett, Brooks, and many other minority writers have produced works equally profound and enjoyable. The Black American has mastered the English language so that more and more of his writings should be placed alongside other great works to be read and studied by all. The impact of Black literature on education was vividly illustrated at a recent high school commencement when a young, articulate graduate stepped to the podium to give the valedictory address. He began, "Hold fast to dreams/ For if dreams die/ Life is a broken-winged bird/ That cannot fly. . . ." I whispered to the teacher seated beside me, "He's using Langston Hughes." "Of course," replied my seatmate, "Hughes is a classic writer." "So he is," I thought, as I settled back to hear a culture-free message that was meant for everyone.

The works of Black writers are worthy of being studied for aesthetic appreciation and for the unbiased truths derived from experience. Secondary students need to explore Black literary classics just as they must continue to delve into the works of all great writers. Such extended knowledge brings the student closer to a better understanding of life.

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Choosing Books for Young Adults

WARREN WESTCOTT

Intellectual growth does not usually come out of stability but out of chaos; it comes out of ideas in conflict with one another; it comes when old ideas and values are forcefully challenged by new ones. It is a major purpose of literature to present new attitudes and ideas; it is the purpose of teachers to present a process by which ideas and attitudes may be evaluated and reconciled with older ones.

As a teacher of a course in the teaching of adolescent literature, I see myself as standing at one end of a causative chain. My students are professional teachers and aspiring professionals who will take the advice I give them into high school classrooms. Their students in turn will take the ideas they have gleaned out of the classroom into society. I and my students and their students have a power to affect the culture to which we belong. But I do not see myself or the literature I use as a source of true ideas nor of correct morals. The power and the responsibility I have are far too great to be entrusted to my own puny sense of right and wrong. Rather, I try to project the attitude that literature is a means of opening up the minds of young readers and ultimately the minds of society to the possibility of finding new truths and new attitudes and values.

The key to giving the study of literature this expansive quality is clearly variety. The more different viewpoints or ideas students are exposed to, the more raw material they will have from which to draw conclusions. But in a country which produces a vast number of new publications every year, variety clearly has its limits. We all make choices about the material we use, and even the most progressive and liberal teacher is as much a censor as the teacher who exposes students only to books which endorse a particular set of values. For practical as well as pedagogical reasons, then, we must have some criteria for selecting books for adolescents. Let me suggest five guidelines that I find useful:

- Books for adolescent readers need to be interesting to those readers. Books that are administered like castor oil with the admonition, "They are good for you," probably accomplish little more than alienating young readers from the whole reading/discovery process.
- Books for teenagers should meet adequate literary standards for plot, character, setting, point-of-view, and so on. A fast moving plot, a very elaborate setting, and a large number of cardboard characters may help sustain a young reader's interest but, taken to extremes, these features produce incredible, even fraudulent results.
- A book should present an honest world view. I want to feel after I have finished reading that the author has made a genuine attempt to represent or to interpret a view of life, even though, to para-

phrase Thoreau, he or she may march to the tune of a drummer different from mine. I will reject a book which I feel simply panders to current opinions or tastes.

- A book should not shy away from controversial topics like sex, drugs or divorce, but rather should treat these issues frankly and openly when they are appropriate to the overall thematic aims of the book. This is not at all the same, to my mind, as the sensationalizing of these controversial areas purely as a means of attracting attention and profits.
- A book for teenagers should help to make moral *choices* possible. Each of us must find our way through a maze of conflicting moral values. A book which serves only to reinforce students' existing opinions does little to prepare them for that task. Growth, both intellectual and moral, comes out of conflict, and so I gravitate toward those books which I think will challenge rather than simply solidify the prejudices and stereotypes that students bring with them to the classroom.

Obviously each of these criteria is subjective and open to individual interpretation. Taken together, though, they provide a pretty substantial ground upon which to base my selection of literary works. To illustrate, let me take Paul Zindel's *My Darling, My Hamburger* and show how each of these criteria applies.

Zindel's novel focuses on two teenage couples struggling toward maturity against the forces of sexual awakening, peer pressure, and conflict with their parents. At the major turning point, Liz Carstensen, the principal female character reacts against the values of her weak mother and stern stepfather by giving in to her boyfriend Sean's demands for a sexual relationship. The results: pregnancy, a proposal of marriage which turns sour when Sean recognizes the social cost of such an arrangement, and the terrifying experience of an illegal abortion. Despite this drama, it is not Liz and Sean who achieve maturity by the end of the novel. Rather it is the quiet and insecure Maggie Tobin—Liz's confidante and helper—who seems to grow up. Maggie's maturity is based upon the realization that we continually create our own pasts by our present actions and that the past in turn controls our futures.

I think the story attracts young readers in at least three ways. First it is short—only 122 pages in the paperbound edition—and that is a feature many teenagers consider when picking out a novel. Second, the major characters are all teenagers and thus are readily identifiable by adolescents—an identity which is greatly strengthened by the high school setting. Third, the problems presented by the novel—conflict with parents, sex, unwanted pregnancy—are fairly common concerns.

Technically, the book is well executed. There are a few flat characters who struggle for credibility—Rod Gittens, the swaggering, mindless high school dropout who arranges Liz's abortion, for instance—but all the major characters are multi-dimensional, and the action is convincingly

motivated throughout the novel. In addition, Zindel tries complex literary techniques in shifting the points-of-view and in integrating letters into the narrative form.

The book is honest and frank. Despite the sensational nature of the topic, the sensitive episodes are handled discreetly. At the climax of the novel, Zindel puts his emphasis clearly on the meaning of Liz's decision to give in to Sean rather than the physical act itself. "She knew she had been wrong," Zindel says of her. "She was no longer frightened about building the world in which she wanted to live. The start had already been made. 'I'm not in a hurry to go home anymore' she said [to Sean]. 'Not anymore.' " The conflicts in the story ring true. Liz uses sex as a means of escaping from home and rebelling against her parents. Sean offers her comfort and support, but only for a price. His demands are basically the same as those of the obscene and violent Rod Giddens, though they are rational and sugarcoated—a trick Sean seems to have learned from his opportunistic and insensitive father. A major source of the dilemma is, in fact, the major characters' blindness to their own motivation. If, as Maggie thinks at the end, we create our own past by our present actions, it is also true that no character is fully aware of the consequences of those actions until after the fact. At the heart of Zindel's novel, then, is the universal question of the degree of individual responsibility for one's own fate.

Maggie Tobin's innocence makes her at once the perfect foil for Liz and the moral norm of the novel. She and her boyfriend Dennis are the only characters who escape relatively unscathed largely, it seems, because their parents did not push them into rebellion. As Maggie sits at her graduation, she sees the faint outline of an angel almost hidden beneath the fresh paint of the auditorium ceiling—symbol of the bright future before her. Only she is clearly able to establish a satisfactory relationship with her world. Liz is faced with the necessity of making up lost credit before she can graduate—more time in the purgatory of high school before she can enter the adult world. Sean graduates on time, but there is an implication that he will carry the guilt of the affair with him.

Zindel does not pass heavy moral judgment on any of his characters. All are to some extent responsible, and all are victims of the circumstances in which they find themselves. Maggie may be a good girl, but she is also lucky to have avoided disaster. It remains for the reader to make decisions about the degree of guilt or innocence, and it is no easier in this fictive context than it is in the real world.

Novels like *My Darling, My Hamburger* provide the raw material from which adolescents can build their own values. It is the responsibility of teachers to lead students beneath the surface of the novel, to provide them with a model and a method for processing the information they have found. Let me close with one final example from a class in adolescent literature which I think illustrates this process. We had just started a discussion of Robert Cormier's *The Chocolate War* when one student—a very bright and vocal lady—raised what was for her a serious objection

to the novel. "I hated it," she said, "because it seemed sacrilegious that a school named Trinity should be the seat of such corruption and that the teachers, the brothers, should be portrayed as either self-centered and vicious in their manipulation of the students or ineffectual in their attempts to uphold their Christian principles." That comment triggered a discussion of Cormier's purpose in creating Trinity School and Brother Leon and the underground student organization called the Vigils. The conclusion we reached was that the author was using the religious setting and characters to intensify the point he was making about human nature, and that it is sometimes true that religion becomes a mask for corruption. It is not religion *per se* that Cormier attacks in his novel, we decided, but the inescapable weakness of man. By the end of the discussion, the original questioner was at least nodding in agreement. I don't know if she was fully convinced of the truth of our conclusion, nor would I necessarily want her to be. It is enough that she had been actively involved in the process of confronting an unfamiliar idea and making it interact with previously existing ideas to create a new synthesis.

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Literature Which Teaches About Reading

JUDY S. RICHARDSON

When I was in the tenth grade some twenty years ago, my English teacher saved many Fridays for a very special sharing time: he read to us and encouraged us to read, especially from classics. That literature has remained an important part of my life, literature worth rereading today and still worth reading to my students.

What is most impressive as I reminisce about those Friday afternoons is that I began to know myself as a reader through his selections; he guided me to think about what I like to read, and why and how I read. He did not do this consciously; he might be surprised that I perceive his "lessons" as having achieved that end for me. But he made literature so alive, and me a more selective reader in the process, that I try to do the same today for my students. I find it difficult not to introduce the active art of reading to my students in a very conscious way. My most fruitful lessons in reading classes are those in which I introduce literature I have loved, but which many of my students don't yet know, to illustrate the qualities of a mature reader. Once we understand ourselves as readers we can communicate our love of reading to others.

Many of the selections I use are from my favorite classics, because, as Steve Allen writes in International Paper Company's "How to enjoy the classics," "a classic is a book that gives you that exhilarating feeling, if only for a moment, that you've finally uncovered part of the meaning of life."

My favorite classics span interests and a reading range from sixth graders through mature adults. Even if the selection might better suit the reading level of a middle grader, the message about the conscious act of reading fits all ages. Here are six classics which contain 'messages' and which have generated delight and discussion in my classes. I introduce each with a question about the act of reading, which is my stimulus or 'content purpose' for smuggling literature into the lesson.

- *How did you learn to read?* Was it something like what Justin, Jenner, and Nicodemus experienced in the laboratory at NIMH? In "A Lesson in Reading" from Robert O'Brien's *Mrs. Frisby and the Rats of NIMH*, Nicodemus describes how the rats made the electric connection between letters, sounds, and words, thus enabling them to escape.

> The top line of black marks on the wall were instantly familiar: R-A-T-S; as soon as I saw them I thought of the picture that went with them; and as soon as I did that I was, for the first time, reading. Because, of course, that's what reading is: using symbols to suggest a picture or idea.

My students recall how they learned to read. We discuss our experiences and begin to understand why we feel as we do about our own reading habits. We remember, through the ingenuity of the rats of NIMH, how

learning to read can open to us new ways of living and thinking. Why, these rats built a new society!

- *Do you remember how you practiced and practiced?* Do you remember your pride in learning? Try to rediscover that pride as Robert did when he found his Papa's old cigar box containing a "wore-down pencil stub and a scrap of old paper...the paper was dry and brown, as if he had practiced for a long time. One of the Haven Peck's was near to perfect." Besides illustrating a point about practice and pride, these lines capture the essence of Haven Peck and of Robert Newton Peck's theme in his contemporary classic, *A Day No Pigs Would Die*. We know a lot about Rob's dad through these few lines alone. Enough that most of my students want to read the book immediately. As one seventh grader wrote "I guess I feel more interest in books since we read this one...chapter fifteen was the worst sad because he found his father dead in the barn." And through Haven's quiet, secret practice at literacy, we recall our own struggles to get our reading and writing skills "right." It's so easy to forget what it was like to be learning but not yet to be learned.

- *When did you start loving to read?* Billy Goldman had never been a reader, although he could read, but when he was recuperating from pneumonia his father read him *The Princess Bride*. It turned his world around: "*The Princess Bride* belonged to my father. Everything else was mine. There wasn't an adventure story anywhere that was safe from me." Goldman's preface is parallel to a teacher's dream of enticing youngsters to read worthwhile literature. After I read this section aloud, my students are eager to share their own first memorable encounter with books. Through discussion, we learn the importance of interest for successful reading, and we develop a storehouse of books to read from those recommended as special by class members.

- *Do you savour the language of what you read?* Milo has never thought much about the taste of letters or the value of words. An A, it turns out, is

> quite sweet and delicious...x...tastes like a trunkful of stale air. He learns that a few pounds of 'happys' are practical for happy birthday, happy new year, happy days and happy-go-lucky.

Of course, some words are elegant and expensive! How many of us stop to appreciate an author's choice of words? Certainly, *The Phantom Tollbooth* (Norton Juster) starts us thinking about a writer's style. I often ask my students to bring in a favorite book and read aloud a passage that has elegant and expensive words. Our acquaintance with literature worth reading increases tenfold!

- *Are you an active reader?* Joyce Cary wrote *Mr. Johnson* in the present tense "because Johnson lives in the present" and Cary wished his readers to feel with Johnson "a single continuous experience...reading ...is highly creative, or recreative; itself an art." To understand Mr. Johnson's optimism and confusion, his puzzlement and warmheartedness

and seeming incompetence, a reader must be actively engaged with Cary in recreating Mr. Johnson's character. Cary knows instinctively what his readers must do. Because many of my students have not heard of Joyce Cary, I read some of *Mr. Johnson* to them. They like Mr. Johnson, as I do, and some of them will read the book to follow Cary's argument home. Even if they do not read this classic, they have begun to understand the intricate relationship between the author, the reader, and the literature worth reading.

● *When did you start reading to learn?* Perhaps it happened unexpectedly, as it did for Dr. Lydgate in Eliot's *Middlemarch*. As a boy, Lydate:

> would toss himself into a corner, and in five minutes be deep in any sort of book he could lay his hands on . . . one vacation, a wet day sent him to the small home library . . . the page he opened on was under the heading of Anatomy . . . the moment of vocation had come.

Through Lydgate, we remember experiences with literature which led us to want to know more about a topic, and how we pursued this topic until we became 'experts' on dinosaurs, or Lovecraft stories, or so many other areas.

Such reading draws me and my students back to the wonderful rainy days we have spent cloistered with books and makes us anxious to share those moments with others who might not have yet experienced such pleasures. It reminds us of how a classic will draw us in and entertain us for hours and days, and leave us empty when we have finished reading.

Samuel Taylor Coleridge wrote:

> There are four kinds of readers. The first is like the hourglass; and their reading being as the sand, it runs in and runs out, and leaves not a vestige behind. A second is like the sponge, which imbibes everything, and returns it in nearly the same state, only a little dirtier. A third is like a jelly-bag, allowing all that is pure to press away, and retaining only the refuse and dregs. And the fourth is like the slaves in the diamond mines of Golcando, who, casting aside all that is worthless, retain only pure gems.

Robert O'Brien wrote, "By teaching us to read, they had taught us how to get away." There is so much literature still worth reading and sharing. By sharing it, we teach our students to know themselves as readers, to 'get away' and to discover 'pure gems.'

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The Scarlet Letter

THOMAS J. REIGSTAD

The interpretive ambiguity in Nathaniel Hawthorne's *The Scarlet Letter* can elicit a constructive variety of responses by students. I have devised a set of classroom activities intended to encourage thoughtful reactions to *The Scarlet Letter.* They can be presented over a series of class meetings, roughly in a sequence of increasing difficulty.

The class first reads Hawthorne's short story, "Young Goodman Brown." This story, which can be read during one class meeting, anticipates some of the themes and stylistic devices found in *The Scarlet Letter.* The teacher then leads a discussion which touches on these points: dreams vs. reality; hypocrisy of religious people; transformation of good characters into evil ones via a journey through a dark forest; a moralistic ending, seemingly "tacked on" by Hawthorne. The teacher ought to emphasize, too, the presence of Faith's pink ribbons (which may later be compared to Hester's scarlet "A") and describe the Puritan sensibility in pre-colonial America.

Once the class has read through roughly one-half of *The Scarlet Letter,* the students can be divided into two groups. Each group is provided with a list of paraphrases or direct quotes from critics of *The Scarlet Letter;* the group chooses one of the critic's remarks to defend or reject, using evidence from the text to support its stance. Here are four examples of critical opinion which may be used:

- The story, indeed, is in a secondary degree that of Hester Prynne; she becomes, really, after the first scene, an accessory figure. [from *Hawthorne,* by Henry James (New York, 1880)]
- . . . in *The Scarlet Letter,* the abstract, the idea, is often of greater interest than its concrete expression. [from *American Renaissance,* by F. O. Matthiessen (Oxford University Press, 1941)]
- The careful reader of Hawthorne cannot help being aware of the author's acute consciousness of the horror of loneliness. This is perhaps more apparent in *The Scarlet Letter* than in his other works, and it constitutes a sombre motif in the story. [from *Hawthorne, the Artist,* by Leland Schubert (Chapel Hill, 1944)]
- *The Scarlet Letter* suggests that Hawthorne's vision of death was a good deal stronger and more constant than his vision of life. [from *Hawthorne: A Critical Study,* by Hyatt H. Waggoner (Cambridge: 1955)]

This activity promotes a close reading and opens up a purposeful oral presentation. An interesting follow-up is to determine if student opinions toward the critics change once the novel is completed.

During a subsequent class session, students meet in small groups to choose one climactic scene from the novel and to write a brief script, as described by Ellen Nold in the March 1972 *English Journal,* for a "chamber theater" performance. Depending on the maturity of the class, the following scenes might be selected: 1) the encounter between Hester, Pearl and the Governor, in which Hester defends her right to

keep Pearl (It might be particularly worthwhile to see how students re-write and act out Pearl's reply to the Governor that she was given birth when her mother "plucked her off a bush of wild roses." This scene also initiates Chillingworth's suspicions about Dimmesdale.); 2) when Chillingworth and Dimmesdale talk over herbs from the graveyard and the importance of secrets; or 3) the scene in which Hester tries to persuade Chillingworth to leave Dimmesdale alone, a scene in which Chillingworth shows his de-humanized capacity for revenge. I think the value in asking students to engage in script writing of key scenes and then acting out the parts is that it dramatizes Hawthorne's fictional point-of-view: what he says and how he says it. Next, students write their emotional, subjective responses to the literature and share these in class discussion.

For a work like *The Scarlet Letter* to be effectively managed in a classroom, it is best to focus on one significant passage in the novel. For example, students can be asked to think about the scene where Hester and Dimmesdale reconcile in the forest and then write responses according to these instructions:

Re-state, in your own words, what was going on in that passage; did the exchange between Dimmesdale and Hester remind you of anything in your own experience? (similar characters in a movie or other piece of literature or someone in your neighborhood); describe the emotions you felt as you read through this passage. These responses, typed onto ditto masters and distributed for discussion, often reveal patterns in how students respond to the plight of Hester and Dimmesdale.

Another way of eliciting discussion and thoughtful, text-centered student writing requires students to concentrate on a specific passage in the novel, choose the most important word or phrase, and then explain their choice. If students, for instance, were asked to focus on the conclusion of *The Scarlet Letter*, they would have to decide which word or phrase was the most important. In doing so, they might very well show that they think the novel ends hopefully or hopelessly.

In a final activity, students investigate the *persona* of one or two characters. First, students re-read parts of the novel and reexamine the personality of the characters revealed by their actions, vocabulary, and attitudes. (Students who investigate Chillingworth may notice how he is rapidly transformed from a caring person into a deceitful, evil one driven by revenge.) Then, students select one scene in which their character appears and re-write the dialogue so that the character's role, personality, or *persona* is changed appropriately and consistently. (They might keep the time the same, but switch roles by making Hester a bit more "slinky" or forward when she meets Dimmesdale in the forest, or they might give Pearl the new role of Lucy from the *Peanuts* comic strip.) The selection of details by the writer—word choice, setting, even dialect—is crucial in this type of *persona* rewrite assignment. The original dialogue in the text of *The Scarlet Letter* should be the writer's guide when doing the rewriting.

This series of oral and written activities asks students to read and re-read the novel carefully and to respond in a variety of modes. I believe that if these tasks are used in an intensive instructional unit, most of the interpretive keys of the novel will be touched on.

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Charlotte's Web

ROSALIE BLACK KIAH

Much has been written about the merits of E. B. White's *Charlotte's Web*, considered by some to be the classic American children's book of the last twenty-odd years. Recently I placed *Charlotte's Web* on the reading list for students enrolled in Critical Reading. Some of the students were reading it for the first time, while others were revisiting it. We focused our examination on White's portrayal of Wilbur, Charlotte, and Templeton. The supporting cast was discussed in terms of their importance to the three main characters.

In literature, we come to know characters in the same way that we do people in life. The skillful author reveals characters by how they look, speak, act and by the way others regard them. The students wrote character sketches of Wilbur, Charlotte and Templeton, and cited passages from the book to support their depictions. Attention was given to action, speech, appearance and the way others in the story regarded the main characters. This effort required several re-readings and close scrutiny of the story.

Templeton came across as being self-centered, gluttonous and cynical. Here are some of the passages selected to reveal Templeton's nature:

(ACTION) *And Templeton the rat, crept stealthily along the wall and disappeared into a private tunnel that he had dug between the door and the trough in Wilbur's yard. Usually he slept during the daytime and was aboard only after dark.*

(SPEECH) *"I never do those things if I can avoid them," replied the rat, sourly. "I prefer to spend my time eating, gnawing, spying and hiding. I am a glutton but not a merry-maker."*

(APPEARANCE) *"I'm back," he said in a husky voice. "What a night!"*
The rat was swollen to twice his normal size. His stomach was as big around as a jelly jar.

(COMMENTS) *"Good idea," said Charlotte. "But I'm not sure Templeton will be willing to help. You know how he is—always looking out for himself, never thinking of the other fellow."*

Charlotte emerges as the pragmatic, perceptive leader of the barnyard. Her friendship, loyalty and encouragement were explicitly revealed.

She descended to the center of the web and there she began to cut some of her lines. She worked slowly but steadily while the other creatures drowsed. None of the others, not even the goose, noticed that she was at work . . . When Templeton got back from the dump, around midnight, the spider was still at work.

As the articulate spokesperson of the barnyard, Charlotte delivered many noteworthy speeches. Her announcement concerning the arrival of the goslings is an example:

> *"I am sure," she said, "that every one of us here will be gratified to learn that after four weeks of unremitting effort and patience on the part of our friend the goose, she now has something to show for it. The goslings have arrived. May I offer my sincere congratulations!"*

Charlotte was wise and discerning. When Wilbur asked Charlotte why she did so much for him, her words shaped another dimension of her personality:

> *"You have been my friend," replied Charlotte. "That in itself is a tremendous thing. I wove my webs for you because I like you. After all, what's a life, anyway? We're born, we live a little while, we die . . . By helping you, perhaps I was trying to lift up my life a trifle. Heaven knows anyone's life can stand a little of that."*

Wilbur was characterized as being very immature and naive at the outset of the story. Because this was "Wilbur's story," he was the central figure or protagonist. His appearance, speech, action and what others said about him showed his growth. Students cited these passages describing Wilbur.

> *Wilbur was what farmers call a spring pig, which simply means that he was born in springtime.*

When Wilbur first moved to the barn, he lamented:

> *"There's never anything to do around here . . .I'm less than two months old and I'm tired of living."*

When the old sheep told him about the fate of spring pigs,

> *Wilbur burst into tears. "I don't* want *to die," he moaned." I want to stay alive, right here in my comfortable manure pile with all my friends. I want to breathe the beautiful air and lie in the beautiful sun."*

After Wilbur came to grips with the news that his dear friend was dying, he began to change his behavior, to be more responsible for himself. He solicited the help of Templeton:

> *"Listen to me!" cried Wilbur. "Charlotte is very ill. She has only a short time to live. She cannot accompany us home, because of her condition. Therefore, it is absolutely necessary that I take her sac with me. I can't reach it . . . You are the only one that can get it."*

Wilbur kept his promise to Charlotte; he guarded her egg sac until

it hatched and the baby spiders appeared. In this way he felt that he had repaid Charlotte for her friendship.

Charlotte's Web is a story that can be enjoyed by students in grades 4-6 as well as by adults. Readers respond to this book because the personified creatures possess identifiable qualities to which the reader can relate. We know humans with these qualities. Each character has a unique and distinctive personality and each is representative of the wide range of fundamental human qualities.

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Teaching Ideas: That Teacher Really Made a Difference

BETH BOONE

I offer my son five bucks to read Robert Cormier's *After the First Death*. He asks how long it is. Funny. This is literature that's really worth reading. I lost a night's sleep with it last week. My favorite video victim isn't tempted by my bribe.

I worry because he's not unusual. Maybe ninety-five percent of the high school students I used to teach told me they didn't like to read. Libraries seem empty and arcades full. As I wait for this column's contributions, I'm tempted to seek refuge in one more discussion of the "reading problem."

Luckily, for me, the contributions don't come; I am forced to look to my college freshman composition students for column material. They remind me that most literature is worth reading although they admit they might not have read without the push of an assignment. "Required reading," said one, "gives me the motivation to read works I normally would not have chosen myself." Their most remembered works are those most widely anthologized: *Macbeth* comes in first, *Chaucer* second. This tells me what I've thought for a good while. If a piece of literature is good, they're likely to like it. Reading level isn't as important as the publishers and kit-makers would have us believe.

Most importantly, they reinforce what I want desperately to believe. Seventy-five college students tell me in negative and positive ways that it is the teacher—not the technique, the teaching idea, the study guide, or even the work—that really makes the difference. It's the special interaction between teacher and book or poem or story that makes the kids want to plunge in, grab hold, and go for the ride.

And so, because students are still the best teachers of teachers available, this will be an advice column filled with my students' advice to me and to you. Here's what they say makes literature worth reading.

- IF YOU LOVE IT, WE WILL TOO

  "I ended up liking *Romeo and Juliet* and *Macbeth* and *Hamlet*. I read *Romeo and Juliet* in the ninth grade and *Macbeth* and *Hamlet*

in the twelfth. The teachers in both classes were interested and animated, like they enjoyed it themselves."

"When I was in the eleventh grade, my teacher made us read *Macbeth*. I thought I was going to hate that class but . . . she got the class involved with the story and made us seem like we were right there. She talked very little and it seemed like she enjoyed it as much as we did."

"In the eleventh grade I had a very funny English teacher who made everything fun to read."

"In my sophomore year, I had an excellent English teacher who let her excitement about literature show through."

"In eighth grade we read 'A Christmas Memory'. I remember how psyched Mrs. E was for us to read it."

"If a teacher is excited about a particular work, it helps me want to read and finish it."

"My favorite was *Gone With the Wind*. Why? Because my teacher loved it."

Enough? Dozens said something similar, so it must be most important on the list. The next piece of advice is probably older than Louise Rosenblatt although she is, I think, best known for insisting that readers must interact (have a transaction) with the work. Someday soon the folks who create reading series and literature anthologies will learn that workbooks, fill-in-the-blank activities, and right/wrong answer choices create a distance between student and literature that even the most enthusiastic teacher finds difficult to bridge.

- WE NEED TO BE INVOLVED WITH WHAT WE'RE READING

"I enjoyed almost all the literature assigned. We read about twenty short stories—I especially liked 'The Munger Artist' by Kafka, poems, plays, (Ibsen's 'A Doll's House' was great), and fourteen novels. Class participation was vital to the success of this class. Before telling us how a certain poem or story has been interpreted in the past, she would ask us how we interpreted it. That caused me to really think! The year before I didn't enjoy literature because my teacher failed to involve the class."

"When we read *Macbeth*, my teacher related the characters to people of today and asked how we would feel in certain situations and what we would do."

"I especially liked *The Crucible* because we had to bring some part of the play to life. A few students and I acted out a scene in full costume."

"My favorites were *Romeo and Juliet*, *The Iliad*, and *The Scarlet Letter*. These stand out because of the class discussions. When we read *The Scarlet Letter*, two different people lead each class. They would get together outside class and write a list of discussion questions. This forced students not only to do the reading, but to be interested in it, too."

"I was ready to drop out of school when the instructor announced to our class that we had to read *Macbeth*. Fortunately *Macbeth* was not the way I thought it would be simply because of the teacher. He assigned roles to each of us and we acted it out. I enjoyed this because there was a greater chance for open discussion and we felt as though we were part of what was happening in the play."

"My teacher made literature interesting through class participation. When we read something, he picked students from the class and put

them into a certain character's situation and said, "What would you do?"

"When we had to read *Julius Caesar* I thought it would be boring, but as we started reading the play as a class and even did some acting, I liked it. Now you can't act out every story you read, but I learned that by trying to picture in my mind the events as they happened I developed a greater understanding of the material. This is a technique I still use today and I will always be thankful to that English teacher."

My friend, Norris Spencer, says we have to help the television generation "learn to make pictures in their heads." Obviously, she's right. Whether we take one student's advice and hold a "discussion with the teacher providing just enough input to steer the conversation but not dominate it," give writing assignments that promote the transaction, or teach soap opera-style with admonishments to *not* read ahead, our students need to be involved.

The next bits of wisdom are important, too. If enthusiasm and togetherness sufficed in the classroom, we'd be stealing paychecks. Our knowledge is important; so is our willingness to learn.

- *HELP US OVER THE HURDLES*

"I had one English teacher who acted the part of the author or the main character to help us understand what we were reading. For example, when we read *Macbeth* he put on a one-man act. It helped me a lot because I couldn't follow or understand how Shakespeare wrote."

"When we started talking about *Lord of the Flies*, and the symbolism, I began to look more closely at everything I read. That teacher really made a difference. Others had only said, 'Read this and answer these questions; tomorrow we will have a test.'"

"*To Kill a Mockingbird* wasn't easy, but we talked about the morals and values of the people involved. I remember the energy I felt while reading those books. Usually I don't give two hoots about serious reading."

- *BE OPEN TO OUR IDEAS*

"I was exceptionally lucky. When I was in fifth grade, I had a teacher who let me read *Gone With the Wind* on my own. Then she and I sat down and talked about it."

"We were allowed to choose our own romantic novel. When I showed my book (Judith Krantz's *Scruples*) to my teacher, he wanted to read it, too; then he bought her other book *Princess Daisy* and shared it with me."

The good news about these students is that all of them are avid readers. They read for the same reasons we read; to escape and to learn, for news and for laughs, because someone recommended a special book or story, and because they need to lose themselves in other worlds. They learned from good teachers; their advice must be good.

★ ★ ★ ★

Some Other Great Teaching Ideas

Chances are there's a classroom set of *Dinky Hocker Shoots Smack* collecting dust somewhere in your department storage room. The book is only ten years old, but the fast-changing socio-political scene has rendered it a period piece. And precisely because of that it is worth dusting off and presenting to today's Jordashe-preppy-Valley-talking teenagers. They need to be made aware that young lives in the era immediately preceding this were not primarily dedicated to co-ordinating total outfits from hair barrettes to socks. Watch your students' faces as wardrobes of denims, hiking boots, and second-hand cast offs are detailed for young people affluent enough to be in private schools! Best of all, though, *Dinky* is a junior novel of ideas. It can help your students read and write across the curriculum right into social studies, for there's a complete inventory of political characters. Every one of them is a clear liberal or conservative, and one does a switchover in the course of this tale of two fatties who (almost) slim down and fall in love.

WILMA BELL, Fairfield Middle School, Henrico

Students in my middle school reading assistance classes are given extra credit for any reading done in class beyond the work assigned. They like to read plays, especially those which present subjects related to their lives: boy-girl relationships, making decisions, going against authority, etc. Available sources of plays at a comfortable reading level at our school are the *Double Action Play Book*, *Sprint*, and *Action*.

The best results occur when the students take charge and select the play, pick the parts to be read and help each other with difficult words. Even the poorer readers want to participate and don't mind being corrected by their peers in this setting.

HOLLY CORBETT, Fairfield Middle School, Henrico

★ ★ ★ ★

Having made my living—both figuratively and literally—with books, I have a hard time picking just one that made a difference. Several, from Graham's *The Wind in the Willows* at ten to John Gardner's *The Sunlight Dialogues* at thirty-five, have changed my life in some way. But these have nothing to do with school. One that did was Fielding's *Tom Jones*, which I read at twenty, as a cadet at VMI. I'd been taking a course on the eighteenth century novel and had to read *Pamela* and Fielding's ironic take-off of it, *Joseph Andrews*. I thought *Pamela* was cloying and *Joseph Andrews* was funny. Still, there was something more somewhere, I could feel it: if this was Fielding's early work, what could he do when he really got going? So I discovered Tom and his wonderful book: poor Blifil's episode with the bird, Squire Allworthy's great richness, Tom's long drunken discourse, and Fielding's sardonically sane disquisitions on life. In a place where everything that wasn't tan was grey, I could sense the chaos, the appetites, the love, the foolishness of life. All the good things, and the sloppy things, in me were there in these others, and it was all right. And so was I.

KENNETH BRADFORD, Virginia Department of Education

Beth Boone, an instructor in English at VCU, is the current editor of the Teaching Ideas column. She welcomes contributions of approximately 100-150 words which relate to the issue focus topic.

Preferences Among Selected Traditional and Adolescent Novels

ALAN M. MCLEOD and JOHN S. OEHLER

We presume people don't develop the habit of reading literature, at least beyond school, if they don't enjoy it or discover insights into life because of it or acquire information from it for which they have a purpose. It's important to design reading opportunities during "schooling" likely to foster lifelong interest in reading: opportunities which promote insight, information, and pleasure—building blocks toward reading truly meaningful literature with understanding.

Adolescent novels have gained considerable popularity and approval for use in schools in the last twenty years. In fact, they have served well as building blocks for some students. Ken Donelson and Alleen Nilsen (*Literature for Today's Young Adults*, 1981) and G. Robert Carlsen (*Books and The Teenage Reader*, 1979) establish a substantive case for such books as a developmental stage in affording teenagers opportunities to gain insight, information, and pleasure. With the sustained thrust toward "basic" education, however, we wonder whether such novels will be displaced entirely from the middle and high school curriculum. Should such books be removed, is it likely we'll lose one of the building blocks?

What attitudes likely to affect the literature curriculum exist with respect to adolescent novels? One wonders, for instance, whether there are distinctions between adolescents' and adults' preference for traditional or contemporary literature. If adults, especially educated adults likely to be concerned with literature, favor more traditional or classical novels, what might our expectations be for adolescent reading? If these adults prefer contemporary literature or junior novels to the classics, should we expect the same of adolescents?

We asked 702 adults and adolescents to choose between two sets of passages in ten pairings. Each set contained the opening and closing paragraphs of a classic and a more contemporary novel, usually a junior novel. We wanted to determine whether there would be any preference among different age groups based solely on the beginnings and endings of such novels. We assumed adolescents would generally prefer the more contemporary novels and that adults would perfer more traditional literature. We chose opening and closing paragraphs because participants were more likely to read them than to read so many novels in their entirety. We also felt such passages often contain clues to style and theme, and thus to reader appeal.

The novels chosen have, in our experiences, been used with some regularity for in-common reading. We could just as well have selected other novels, classic or contemporary. We provided a form with instructions and the paired passages, which were not identified by title. We collected responses from 289 adolescents and 413 adults. We assigned the re-

sponses values of two points for a preferred passage, one for each passage when both received a response, and no points when neither passage was chosen. The results were converted to percentages.

TABLE

Comparative Preferences, Stated in Percentages, of Adolescents and Adults as Groups

Paired Novels	*Adolescent Preferences*	*Adult Preferences*
A. *The Scarlet Letter*	16.2%	21.3%
The Pigman	83.8%	78.8%
B. *Silas Marner*	17.4%	34.6%
The Contender	82.6%	65.4%
C. *A Tale of Two Cities*	43.9%	44.3%
Swiftwater	79.1%	55.7%
D. *Pride and Prejudice*	14.4%	32.1%
The Endless Steppe	85.6%	67.9%
E. *The Deerslayer*	43.1%	37.9%
A Hero Ain't Nothin' but a Sandwich	56.9%	60.8%
F. *The Turn of the Screw*	26.6%	49.5%
That Was Then, This Is Now	73.4%	50.5%
G. *Moby Dick*	39.9%	37.3%
When the Legends Die	60.1%	62.7%
H. *Wuthering Heights*	26.7%	38.7%
Sunshine	73.3%	61.3%
I. *Tender Is the Night*	41.4%	54.6%
Johnny Tremain	58.6%	45.4%
J. *Looking Backward*	36.9%	56.0%
Fahrenheit 451	63.1%	44.0%

The table reveals: 1. Adolescents consistently chose junior or more contemporary novels over traditional novels. In the ten pairs, adolescents as a group chose the more contemporary passage each time. In pair A, for example, 83.8% of adolescents preferred *The Pigman* (as did 78.7% of the adults). 2. Adults, with two exceptions, followed the same pattern as adolescents. The exceptions: adults chose *Tender Is the Night* (54.6%) over *Johnny Tremain* (45.4%) and *Looking Backward* (56.0%) over *Fahrenheit 451* (44%). Adults, as a group, chose eight contemporary passages and two more traditional ones.

Because of space we are not presenting data by sex of the respondents. These observations are, however, drawn from that information: 3. Male adults joined adolescents in choosing *Fahrenheit 451* and *Johnny Tremain* over *Looking Backward* and *Tender Is the Night*. 4. Among pairs of novels which typically might be considered to appeal more to girls and women, women chose the more contemporary book by a significant

margin (*Endless Steppe* 64.7% to 35.3% over *Pride and Prejudice*, *Sunshine* 61.7% to 38.3% over *Wuthering Heights*). Men preferred more decisively *Endless Steppe* over *Pride and Prejudice* and *Sunshine* over *Wuthering Heights*. Adolescents overwhelmingly chose the more contemporary books in each pair. However, 32 of 114 boys would not read either *Steppe* or *Prejudice* and 46 would not read *Sunshine* or *Heights*. 5. Among pairs of novels which typically might be considered to appeal more to boys and men, *The Deerslayer/A Hero Ain't Nothin' but a Sandwich* and *Moby Dick/When the Legends Die*, men and boys both approximated a 2-1 preference for the more contemporary novels. Women chose *When the Legends Die* (52.2%) over *Moby Dick* (42.8%).

Participants weren't asked to report the reasons for their choices, which is one of the flaws in this study. The preference, perhaps, may be attributed to such factors as style and theme. Traditional novels often have longer sentences, more description, and more unfamiliar vocabulary which may make it difficult to get into the story; characters are frequently not introduced for several paragraph or pages; the themes may be less apparent initially. Contemporary novels and junior novels, however, tend to have shorter sentences; dialog carries more of the action; the plot unfolds faster; vocabulary is less complex and more familiar; characters are often introduced early; the themes may well be ones to which the reader brings experience and identification. Still to be answered, of course, is whether similar preferences would be indicated after comparable populations had read identified novels in their entirety rather than selections from those novels, or whether similar preferences would exist related to other genre.

For whatever reasons preferences in this study were expressed, most adolescents, and many adults, apparently are interested in more contemporary books, including junior novels. Margaret Early has helped us understand that there are at least three stages of reading development (unconscious delight, conscious delight, and aesthetic satisfaction). Conscious delight, we imagine, is the stage most adolescents reach when they find their reading meaningful. The final stage, aesthetic satisfaction, is very sophisticated. In fact few adolescents are likely ready for the aesthetic analysis we often teach. We may help students *build toward* that stage while they are in school. Unfortunately, a disproportionate amount of our teaching may focus on the final stage. Unless we attend to interest and to conscious delight as well as passing on cultural heritage or studying literary form, however, we are not likely to entice students to read. We may instead continue to face problems of motivation and additional generations of nonreaders—those individuals who read no more than they are required to read; those people who in effect read nothing beyond occasional newspapers and magazines once they have escaped from school.

If literature is to be vital to an individual's life, to extend the reader's experience vicariously, the reader should be able to relate to it. The more the reader relates to literature, finds it pertinent, the greater the

certainty reading will become a lifelong pursuit. For some individuals such literature will be that of an S. E. Hinton or a Paul Zindel, for others a Robert Cormier or a Katherine Paterson, and for others a Hemingway or a Baldwin or an Austen or a Flaubert or a Shakespeare or an Aeschylus. The more an individual reads with pleasure and understanding, the more eclectic and sophisticated one's taste likely becomes, thus enhancing chances of reading truly great literature with real understanding.

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ANNOUNCEMENTS FROM NCTE

1982 Award Winners

The ALAN Award for significant contributions to the field of adolescent literature went this year to novelist Robert Cormier, author of *The Chocolate War, I Am the Cheese,* and *After the First Death.* In presenting the award to Cormier, selection committee chair Arthea Reed noted that "Significant contribution by an author includes the publication of a work or works judged as outstanding by reason of [their] impact on forthcoming works in the field, innovative creativity, and/or popularity over a long period of time." On all three counts, Cormier was the committee's choice. The committee cited *The Chocolate War* as his outstanding work.

Awards for Excellence in Scientific and Technical Writing

Best book: Devendra Sahal, New York University, for *Patterns of Technological Innovation* (1981). Best collection of essays: editors Dwight W. Stevenson, University of Michigan; Renee R. Betz, University of Illinois at Chicago Circle; David L. Carson, Rennsselaer Polytechnic Institute; Donald H. Cunningham, Morehead State University; and Thomas M. Sawyer, University of Michigan, for *Courses, Components, and Exercises in Technical Composition* (1981).

Best article on teaching methods: Paul V. Anderson, Miami University, Ohio, for "Organizing Is Not Enough," in *Courses, Components, and Exercises in Technical Communication.* Best article on philosophy or theory: James P. Gleason, International Business Machines, for "Humor in Technical Publications," in *IEEE Transactions in Professional Communication,* 1981. Best article reporting formal research: Michael P. Jordan, Queens College, CUNY, for "Short Texts to Explain Problem-Solution Structures—and Vice Versa," published in *Instructional Science* (1980).

English Journal Writing Award: Kay Jacob, Valley View, Illinois and Christy Hammer, Lincoln, Nebraska.

NCTE Promising Researchers: Anne Haas Dyson, University of Georgia and Robin Brid Markels, Ohio State University.

New Statements

Essentials of English

The new "Essentials of English" statement talks about the elements needed for a sound English curriculum today. An emphasis in the *language* section is on learning how English, as a living language, has developed and continues to change. Students, it says, ought to learn "how grammar represents the orderliness of language and makes meaningful communication possible." *Literature* is

not seen only as looking for hidden meanings; students should "realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values." Learning to *write* is seen as more than being able to set down a coherent sentence. It also involves "recognizing that writing is a way to learn and develop personally as well as a way to communicate with others." *Speaking* is not just something one studies in order to get up and address an audience. Instead, the statement stresses interactive uses of speech—adapting words and speaking strategies to one's listeners and one's purpose; participating productively in group discussion.

Up to 14 copies may be obtained free from NCTE.

STATEMENT ON CENSORSHIP AND PROFESSIONAL GUIDELINES

I. *Statement*

Teachers of English language arts must make daily decisions about materials and methods of instruction, choosing from increasingly broad and varied alternatives in order to serve students who are themselves increasingly diverse, both linguistically and culturally. Guidelines help teachers of English language arts to make those decisions. NCTE advocates and supports guidelines that help teachers avoid censorship. NCTE opposes censorship wherever it appears.

II. *Distinctions Between Censorship and Professional Guidelines*

Censorship and guidelines sometimes appear similar because both involve selection from myriad alternatives. However, censorship and professional guidelines may be distinguished one from the other. Whereas the goal of censorship is to remove, eliminate or bar particular materials and methods, the goal of professional guidelines is to provide criteria for selection of materials and methods.

The remainder of the statement sets out examples of censorship and professional guidelines, and it lists six practical suggestions for writing professional guidelines. Copies may be obtained from NCTE.

ERIC ERIC Clearinghouse on Reading and Communication Skills FACT SHEET

Bibliotherapy

Teachers daily encounter students who are struggling to cope with difficult situations—a death in the family, a broken home, poverty, rejection by peers, or physical handicaps. How to deal with such students is a question with no simple answer. For many teachers, the idea of intervening in the life of a troubled student is unpleasant, and they are reluctant to do more than suggest a visit to the school psychologist or counselor. Other teachers want to help, but are not sure how to proceed. For these teachers, especially reading and English teachers, bibliotherapy might be the answer.

What Is Bibliotherapy?

Simply stated, bibliotherapy is the use of books to help people solve problems. The idea is not new. For example, the ancient library at Thebes bore the inscription "The Healing Place of the Soul," while the Alexandria library displayed the words, "Medicine for the Mind." In nineteenth century America, books were used in several mental hospitals as a regular part of therapy, and in 1840 a library was established for inmates in New York's Sing Sing prison. However, the term "bibliotherapy" was not actually used until 1916, when Samuel McChord Crothers used it in an article appearing in the *Atlantic Monthly*.[1] The subject was dealt with in detail by Caroline Schrodes in an unpublished doctoral dissertation (1949),[2] and in an article (coauthored with D. H. Russell) in *School Review* (1950), in which bibliotherapy is defined as: "A process of dynamic interaction between the personality of the reader and literature—interaction which may be utilized for personality assessment, adjustment, and growth."[3] Schrodes identifies three steps in the bibliotherapeutic process: identification, in which the reader associates himself or herself with a character or situation in a book; catharsis, in which the reader shares the feelings and motivations of the book's character; and insight, which takes place as the reader realizes that his or her situation can be dealt with more effectively by imitating or adapting the ideas from the reading material.[4]

Who Should Conduct Bibliotherapy?

Clearly, not every teacher is qualified to conduct bibliotherapy. Those who undertake to do so should possess certain personal qualities, including emotional stability, a genuine interest in working with others, the ability to listen, a willingness to learn about the community and its various ethnic groups, the ability to command respect and confidence, and the ability to empathize with others without moralizing, threatening, or commanding them. In addition, the teacher must have the skills to recognize the spiritual, emotional, and personal rights of others; establish both a healthy rapport and an honest relationship with them; function smoothly in social situations; and accept the student without prejudging, humiliating, or violating his or her feelings or need for privacy.[5]

When Should Bibliotherapy Be Used?

Bibliotherapeutic intervention may be undertaken for many reasons: to develop a student's self-concept, to increase or develop a student's understanding of human behavior or motivations, to help a student develop an honest self-appraisal, to provide a way for the student to find interests outside of self, to fulfill needs, to relieve emotional or mental pressures, to show a student that he or she is not the first or only person to encounter a problem, to show a student that there is more than one solution to a problem, to help a student discuss a problem more freely, and to help a student plan a constructive course of action in solving problems.[6]

Before undertaking bibliotherapy, a teacher must remember that it is more than just the casual recommendation of a certain book to a student—it is a deliberate course of action that requires careful planning. The first step in that planning is the determination of the true nature of a student's needs. For example, is the student whose mother has just died suffering from grief at the loss or from guilt at feeling no grief? Techniques for accurately determining the needs of a student include (1) observation, simply watching a student's reactions and behaviors and then comparing conclusions with others who know the student; (2) school records, which can reveal unseen physical problems, problems at home, or childhood experiences that may have left scars; (3) one-to-one conferences, conducted on a regular basis with each member of a class or for special purposes; (4) conferences with parents or guardians; and (5) carefully constructed writing assignments, especially journal writing, which can provide students with a means of revealing what is bothering them.[7]

How Should Bibliotherapy Be Used?

The second decision a teacher must make in preparing for bibliotherapy concerns the materials that are to be used. Here the teacher must exercise caution—just because a book deals with the problem in question does not automatically make it the proper choice for bibliotherapy. In fact, books can produce negative results. For instance, assigned to read about the virtuous behavior of a character in a similar situation, a student might interpret the assignment as a criticism of his or her failure to handle the same problem more successfully.[8] The book, then, should be carefully examined to determine that it provides a fair picture of the problem, does not offer simple solutions to complex problems, and involves the reader in the solution to the problem. Another consideration is the literary merit of the book. A poorly written work—one that contains stereotypic characters, inconsistent plots, or unrealistic themes—will not only be of little value in bibliotherapy, but might also produce negative attitudes toward literature.

The third decision a teacher must make in preparing

for bibliotherapy is whether to use the individual or the group approach. Individual therapy requires one-to-one sessions and is time consuming; however, it does offer the student the security of knowing that someone cares enough to listen. In addition, some students feel freer to express themselves in a one-to-one situation. However, if there are several students with the same needs or problems, group therapy can also be effective. The group approach allows students to share common experiences, thus lessening their anxieties. It can create a feeling of belonging and also can provide security to students who might feel uncomfortable in situations where they are singled out for special attention. Working in a group may lead a student to develop a different perspective and a new understanding of the problems of others.[9]

Regardless of whether the teacher chooses the individual or group approach, the basic procedures in conducting bibliotherapy are the same: (1) motivate the student or students with introductory activities; (2) provide time for reading the material; (3) allow incubation time; (4) provide follow-up discussion time, using questions that will lead the student or students from literal recall of information through interpretation, application, analysis, synthesis, and evaluation of that information; and (5) conduct evaluation and direct the student or students toward closure. This involves both evaluation by the teacher and self-evaluation by the students.[10]

What Are the Limitations of Bibliotherapy?

A review of bibliotherapy research shows that bibliotherapy has been successfully used in changing attitudes toward minority groups, diminishing certain fears, helping students deal with death, and developing moral maturity.[11] It should not, however, be viewed as a panacea. Furthermore, its successes can be restricted by a variety of factors, including the student's readiness to see himself or herself in a mirror, the skill of the bibliotherapist, the materials used, the tendency of some students to rationalize away problems when reading about them, the tendency of some to use literature as an escape, and the relationship of the student and the therapist.[12] It is also important to note that bibliotherapy is not the answer to deep-seated emotional or mental problems; the teacher should, of course, refer students with such problems to the appropriate professionals. Bibliotherapy can, however, be a valuable means of helping students cope with some of life's difficulties.

Notes

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2. Caroline Schrodes, *Bibliotherapy: A Theoretical and Clinical-Experimental Study* (Doctoral dissertation, University of California, Berkeley, 1949).

3. D. H. Russell and Caroline Schrodes, "Contributions of Research in Bibliotherapy to the Language Arts Program," vol. 58 (September-October 1950), pp. 335-42, 411-20.

4. Joni Bodart, "Bibliotherapy: The Right Book for the Right Person at the Right Time—And More," *Top of the News*, vol. 36 (Winter 1980), pp. 183-186. [EJ 225 689] See also, Schrodes, *Bibliotherapy: A Theoretical and Clinical-Experimental Study*.

5. Miriam Schulthies and Robert Pavlik, *Classroom Teachers' Manual for Bibliotherapy* (Fort Wayne, Ind.: Benet Learning Center, 1977). [ED 163 493]

6. Schulthies and Pavlik, *Classroom Teachers' Manual for Bibliotherapy*.

7. Claudia E. Cornett and Charles R. Cornett, *Bibliotherapy: The Right Book at the Right Time*. Fastback 151 (Bloomington, Ind.: Phi Delta Kappa Educational Foundation, 1980). [ED 192 380]

8. Gary A. Hagin, "Bibliotherapy for the Atypical Reader," *Wisconsin State Reading Association Journal*, vol. 24 (September 1979), pp. 12-16. [ED 177 498]

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